

# REMARKS

ON THE MISCELLANEOUS

## POEMS

PUBLISHED BY

THOMAS PIERSON,

OF

STOCKTON,

IN THE YEAR 1786.

Which REMARKS are very necessary to be  
attended to, by every Reader of  
the said Poems.

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COMPARATE ET VIDETE.

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STOCKTON:

PRINTED FOR THE AUTHOR, BY W. RAWSON.  
M,DCC,LXXXVI.

REMARKS

OF THE

FORM



1608/2920

# To the *Public* in general,

But especially, the SUBSCRIBERS to  
Pierſon's Poems.

**I**T is moſt humbly, and earneſtly deſired,  
as a very particular favour, (in defence  
of ſeveral injured Characters,) that all ſuch  
perſons, who do not chooſe to give Pierſon's  
Poems their juſt due (by the ordeal trial;) but  
would wiſh to have them bound up for  
further reading; that they would condeſcend  
to have the following *Remarks* bound up along  
with them, ſo that the perſons injured (or  
their Offspring,) may be clear of the aſper-  
ſions, which might otherwiſe be thrown on  
them in future, from his vile publication.

*I am the Publics,*

*moſt obedient,*

*and very humble Servant,*

AMICUS.



# To the Public in general

By the Secretary of the SUBSCRIPTIONS to  
the

It is a melancholy and painful duty  
as a very painful interest (in the  
of a very painful interest (in the  
person, who is not known to give  
to the public, but by the order of  
but would wish to have them bound up for  
to the public, but by the order of  
to the public, but by the order of  
with it, to the public, but by the order of  
to the public, but by the order of  
to the public, but by the order of  
to the public, but by the order of



AMICUS



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## REMARKS, &c.

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CHARITY is the darling attribute of Heaven, and when properly applied becomes a god-like action. Philanthropy and munificence therefore claim more encomiums, than it is in the power of tongue to express, or pen describe; and even where beneficence falls on ungrateful objects, the donors are not in the least to blame. Such are the worthy gentlemen who out of "charity" have (previous to publication) subscribed to a book, which proves to be one of the most paltry, base, nonsensical, and rascally pieces of literature, that ever perhaps was ushered into the world since the creation. The subscribers have shewn great humanity in charitably assisting such a pitiful object as the author, but at the same time I doubt not, but they all in general have good sense enough, to discern the glaring *flattery* on the one hand; and the most virulent *abuse* on the other. The former falls principally on the generous and munificent gentlemen of Stockton, who are the principal subscribers, and the latter on the gentlemen of

B

Stokesley,

Stokesley, who it appears have not subscribed so liberally ; (the latter being the place of our author's birth, and the former of his residence;) but had the gentlemen of Stockton, been as well acquainted with our author's abilities, life, and actions, as the gentlemen of Stokesley; they would in all probability have fallen in the same predicament with the latter, and very likely have shared the same fate.

Now in order to give some account of this wonderful production, I shall in the first place give the title of the book, viz. MISCELLANIES on Various Subjects, containing a TRAGEDY, founded on a Fact, which happened upon Good-Friday, in the Year 1753; a POEM on the late PEACE. In Two Parts. A POEM in Praise of STOCKTON, with other smaller Pieces. By the Author of ROSEBERRY-TOPPIN. (And below that he quotes from Terence)

Si quisquam est, qui placere se studeat bonis  
Quam plurimis, et minime multos lædere;  
In his poeta hic nomen profitelur suum.

And then in the next page, which is addressed to the Mayor, &c. of Stockton, he *has publicly* signed his name *Thomas Pierſon*.

The story on which the play is founded, and which he has intended for the *plot*, is briefly





briefly as follows. Near the Manor of Ingleby lived a farmer, who our poet calls *Sylvester*; this farmer had a son and daughter unmarried, who he calls *Corius* and *Myrtilla*. *Corius* seems averse to marriage, but *Myrtilla* has addresses paid her by one named *Armiger*, a young gentleman of fortune; but whose addresses, on account of his superior rank, and a suspicion of dishonourable terms, are disagreeable to her brother. At this time one named by our author *Carlos*, who had married another daughter of *Sylvester's*, and in poor circumstances, wishing for more of *Sylvester's* property, recommends one *Propertius* a friend of his, as a suitor to the fair *Myrtilla*, but who the virtuous maid disdainfully rejects, as being a friend of the vile *Carlos* her brother in law; this not succeeding, *Carlos* determines on poisoning the family, in order to come reader at the desired spoil. As such, the next day being Good-Friday, (on which he knew the family usually dined on cake and butter,) he took opportunity while all the family (except the maid named *Clelia*) were at church, to put poison among the meal; and though the maid saw him busy with it, yet she did not suspect that, but thought he was only taking a little for the support of his needy family at home, and as such made cakes of it for the family's dinner; and by eating which, *Sylvester*, *Corius*, *Myrtilla*, *Clelia*, and one named *Lucas*, were all poisoned; the first three languishing for sometime, died, but *Clelia* and *Lucas* re-

B 2

covered;



covered ; this alarming the country, a strict search was made for the perpetrator of this horrid crime, when after sometime, *Carlos* was apprehended, and by the evidence of the maid *Clelia* (who survived) was found guilty. Nothing else material occurs during the play, but a love affair (with which it opens,) between a shepherd named *Sylvius*, and the maid *Clelia* ; and the consummation of whose nuptials, appears to be agreed upon after her recovery from the poison. The absurdity, incoherence, and incongruity of this piece, will appear from the following remarks.

1st. In the diction of a play, we are to observe the characters of those who speak, and give them language accordingly ; for “ we are not to give the words of a wise *matron*, “ to a busy nurse or *servant maid* ;” though this our author has done to *Clelia*, in a very conspicuous manner, all thro’ the piece ; and in her soliloquy at the beginning of the 4th act, he has intended her to vie with a *Hamlet*, or a *Cato* ; this speech he has stiled “ *Clelia solus*,” till some person has remarked to him, that she was of the feminine gender, as may be seen by the alteration he has made in the errata. In her first speech in the 21st page, he has indeed made her to appear a little more in character, but then it is by his bad grammar ; viz. “ I follows,” &c.

2d. In

2d. In the language of a play, "we are  
 "not to give the words of a philosopher, to a  
 "country clown or *shepherd*;" but on the con-  
 trary, our poet in page 14th, makes *Sylvius* to  
 read over

"*History, or play, or philosophic page*"

with a grace that would have done honour to  
 a *Cambden*, a *Shakespeare*, or a *Newton*.

3d. We are by the same rule, not to give  
 the words of a gentleman, to the laborious  
 husbandman; but on the contrary, our author  
 calls *Sylvester* in his *Dramatis Personæ*, the old  
 gentleman, and still gives him the language of  
 an Irish farmer; for at the bottom of page 84,  
*Sylvester* begins,

"I've heard my grandfire say (and he was told  
 "That many ages did the same before)  
 "He never tasted *Food* upon Good-Friday  
 "Till after Eucharist, then 'twas *wheaten-cake*.  
 "This custom shall not fail. I'll warn the maid  
 "To knead some flour, and bake it against  
 "noon."

So *Paddy*, to keep up the custom of not eating  
*food* upon Good-Friday, would eat *wheaten cake*,  
 as though it was not *food*; but if wheaten cake  
 is not food, I should be glad to know, what  
*Paddy* would call it?

4th. As



4th. As the other persons of the drama come under the same predicament, I shall omit them, as any judicious reader will soon discover this impropriety, which was a part of the cause of that damn——n it met with when performed at Stokesley, and which the author seems never to have forgot nor forgiven.

I shall now remark, that in the two or three hours an historical play is performing; we are to understand the years, months, or days that the scene was in action, which is the subject matter of the play. In this point our author shines forth remarkably, for in the last speech but one of Sylvester's, in the 1st act, page 33, he says,

“ See ! in my garden where the flowers bloom,  
 “ I fancy a nosegay on *Good-Friday eve*  
 “ Is something rare in this cold northern clime.”

Now as Sylvester, his son, and daughter were all poisoned the next day, where does our author find time after the *eve of Good-Friday*, for the suit of Propertius to Myrtilla? as in the 2d act from page 40 to 45 :- If it was on that night, when then was that of Armiger to Myrtilla, with the different interviews of Sylvester and Clelia? from page 48 to the end of the 2d act; especially as the 3d act seems to engage the whole of Good Friday's eve. If these



these various addresses at other different times to Myrtilla, and the altercation with different parts of the family, are all to be considered on that night ;--of such a night's work, I may justly say, I never heard before.

However the 4th and 5th acts employ all the next day, viz. Good-Friday, which shew a scene of horror ; as all the family seem to have been as strongly convulsed, as our poet's brains have been, when he has *hammered* out of them this very wonderful production. Had he ended where he first began ;

[whistle"]

a " No more I'll sing, I'll cease to talk or

the subscribers had been clear of his nonsense, he of their censure, and the world of his shame.

The author's POEM on the late PEACE, begins

[ " alarms

b " Peace, and the men I praise, who war's  
" Have quell'd, sub'du'd the lustful rage of  
" arms,"

And

a See page 11, line 1.

b ——— 143, — 1 and 2.

And then he goes on, first praising, sub'duing,  
and making friends on "all ;

[*Pole*,"

c "The Austrian, Russian, Prussian, and the

Does he here mean the *Polander*, or people at the  
*Pole* (if any there be)? If the last, he makes a  
*combination* with both the known, and unknown  
parts of the world ; for I never yet heard of  
any being at the Pole.

He then imports, d "from Japan *linnen* fine,"  
but as I apprehend he means *linen* fine, we may  
suppose, that he has introduced this from his  
obsolete mode of spelling.

He then describes many parts of the world  
in a very wonderful manner, and in the 2d  
part he calls an assembly of the Gods and  
Goddeffes, and petitions for many blessings to  
be bestowed upon this Isle ; they condescend  
to grant the petition, and after various gifts  
are bestowed;--he adds

e "Last Proserpine, rich Pluto's wife begins,  
"I'll find *Queen Charlotte* money to buy pins;"  
Which

c See page 147, line 100.

d ——— 150, ——— 173.

e ——— 170, ——— 183.

Which compliment to the Queen of England, in engaging old Pluto's wife to buy pins for her, is such, as will undoubtedly lay an everlasting obligation on all her beloved subjects.

He then describes (a *Peace* in) civil <sup>f</sup> broils at home, but after matters are amicably settled, he says,

g“ Let the fair *Lilly* with the rose entwine,”

Can we suppose he means *Lilly* the astrologer, or *Lilly* the grammarian, or he means *Lily* the flower, which he has here again introduced according to his obsolete mode of spelling; if so, many such like specimens might be quoted, but it does not signify troubling the reader, with more of the blunders which may be found in his wonderful tautological poem on peace.

His next piece is “in PRAISE of STOCK-  
“TON,” but as the principal of its worthy inhabitants, will readily find it to be mostly a partial piece of flattery, I shall say little about it; they undoubtedly, are capable of judging of it according to its merit; but they will find this \* “poem in praise of Stockton,” to be a poem in praise of many other places, as well as of Stockton; especially of those, where many subscribers to our author's book reside;  
C but

f See page 173, line 253.

g ——— 180, ——— 429.

\* ——— 187.



but alas! poor \*Yarm falls short in this respect, and is therefore insulted with what the hand of Providence hath sometimes afflicted it with; but how base and uncharitable will this appear, to the man possessed of sympathy, tenderness and humanity.

His next poems, are paltry imitations of the poetical descriptions of the Twelve Months, frequently given below the pictures sold in print-shops representing them; and which he has embellished by Scraps taken from old Moore's and poor Robin's almanacks, &c. Various quotations might be made to elucidate these poems, such as

b<sup>c</sup> "The mellow fruits, the *dam'sen* plum,"

but as I have given different specimens of his methods before, it will be needless to trouble the reader with more quotations of this kind now.--I shall therefore pass on to his i<sup>c</sup> "WONDERFUL FORTUNE-TELLER," which will appear to every reader, to be equally as wonderful as the person he describes; and who I think, can be no other but himself;—for when he is describing him, he says

[right,  
k<sup>c</sup> "When in discourse he reasons strong and  
"A poet known, deep vers'd in studious  
[rhyme,"

Now

\* Page 193, line 11. | i Page 219.  
h — 212, — 17. | k — 220, line 19.

Now as our author is known to be so deeply versed in studious rhyme, and so confident (in his poem stiled the \* *Censor*,) that his book would be damned ; he can be no other than the very wonderful fortune-teller he has been describing, for no person ever told his own fortune more truly.

His next piece is stiled l "The HAPPY PAIR," which like the rest, is full of incoherent matter ; as is also m "The WIFE of KIRBY-MISPERTON."---His poem called n "The GENTLEMAN" is a bare faced piece of flattery, and o "The DISTRESSED FOREIGNER" is something like to Robinson Crusoe.

p "The CYNIC PHILOSOPHER" is meant for an affront on some person at q "Clowton in the Clay," and had our author lived there ; the description would have answered identically to himself.

r "The HYPOCRITE," seems to be as s "devout" as our poet, and very much like him in his manners.---In his piece stiled t "The MONITOR," he makes the time to  
move

\* Page 238.

l — 222.

m — 225.

n — 227.

o — 228.

p Page 230.

q — ibid, line 1.

r — 232.

s — ibid, line 7.

t — 233.



move u " slowly at twelve,"--w " at one and  
past, more swift," and when x " the *silent* hour  
of two is past, more quickly" still; and as at  
three, y " an angel form appears!" who, (as  
he says " A woman still I hope,") was proba-  
bly his Wife;---for she says

z " Some spirit leads me hither;  
" For you my love with ardour burns,  
" We'll live and die together."

And so on account of this happy meeting, it  
appears, that his " faithful monitor the clock"  
has had an accelerated motion from twelve, till  
near that happy moment.

His next piece is called a " The DELUGE,"  
which has certainly swept away most of his  
brains; for by the following pieces, (which  
I shall describe,) he never seems to have been  
in his right senses after.

The first which follows he calls b " The  
SMUGGLER," who instead of reclaiming by  
good advice, he has abused by scurrilous lan-  
guage; but as thieves (who agree best,) are  
generally railing at one another; so, probably  
our author (who it seems is a § *Cerberus* in the  
Custom-house,) has done this to blind his  
masters, that he may the more safely go sharer  
with the smuggler in his booty.

His

u Page 233, verse 1.  
w — 234, — 4.  
x — ibid, — 7.  
y & z, & and last ve.

a Page 235.  
b — 236.  
§ Bottom of page 196.



His next poem, is called c“ JOHNNY’s trip to DURHAM,” which shews him quite insane ; for he will have d Durham to be as large as Rome. e“ The curious abbey---(he says,) scarce *one month* can tell,” but perhaps *two* may if they could speak ;

f“ Upon the road I have not seen one *man*,  
“ Nor face I ever knew—but *sister Nan* :”

who like Clelia solus in the Play, he perhaps means to be of the masculine gender ; though he seems to equivocate about that, by saying g“ *she is—and she is not—a queen* at most,” but after he has made her out to be a woman, and a queen, he adds,

h“ Our sister Nan (to speak the truth) is mad,”

by which he makes her appear to be a *mad queen*, and pray what can such language make our poet to be less, than---a *mad poet*?

His next piece is i“ A definition of MODERN VIRTUE,” very justly depicting his own.—Then follows his poem called k“ The CENSOR,” which I shall very humbly refer to the mercy of the Reviewers, who I hope  
will

c Page 237.

d ——— line 4.

e ——— 5.

f ——— 9.

g Page 237, line 12.

h ——— 15.

i ——— 238.

k ——— *ibid.*

will properly inform him, whether they are  
 r<sup>o</sup>“ babbling, m<sup>o</sup>“ frantic, n<sup>o</sup>“ lame censurs all”  
 or not.

His next piece, is a dialogue between  
 o<sup>o</sup>“ HENRY and MARGERY,” which seems  
 to be an exact imitation of several dialogues,  
 which have frequently been overheard to have  
 passed between him, and his Margery.

His next, is p<sup>o</sup>“ The WISE MAN’s WISH,”  
 which would have been much better for him,  
 if he had lived in imitation of; that the *ill*  
*effect* of q<sup>o</sup>“ long and severe Winters,” (which  
 is his next subject,) might never affect him;  
 but that the r<sup>o</sup>“ Prospect of Plenty,” (which  
 he next describes,) might always have made  
 a favourable appearance in his eyes.

His next piece, is stiled s<sup>o</sup>“ The KNAVE,”  
 which must be allowed by every reader, to be  
 one of the most contemptible, base, illiberal,  
 scurrilous, malicious, and paltry pieces of lite-  
 rature, that ever appeared in public print ---  
 If t<sup>o</sup>“ Wilson,” of “ Tunstall,” had done any  
 thing unjust to our author, the law was open,  
 and he might have had redress without this in-  
 famous abuse; but as where generally calls  
 where first, so it appears with our Poet; for,  
 from

l Page 238, line 10.

m<sup>o</sup> ————— 14.

n ————— last line.

o ————— 239.

p ————— 241.

q Page 242.

r ————— 243.

s ————— 244.

t the person abused in  
 this poem.



from what I can learn of the affair, (which has given him this vast umbrage,) Wilson is the person imposed upon, and our author's self "the knave;" for Wilson has hitherto maintained an unblemished character; and but from humanity, might have made him appeared in the very colours he has painted Wilson in; but this poem (if such it may be called,) is certainly a most scandalous libel, and surely accountable to the law; for can the language of u "knave perjurd," "cheating, lying knave," "villain," "thief," of "thieves the chief," "spendthrift, drunken, lazy," "eager to suck human blood," "wicked scoundrel," &c. ever to be thought to be the language of a book fit to adorn a library?—No.—If the question should be asked

Will Pierfon's poems in libraries appear?

The answer would be,

No,——Seek the L——house and you'll find them there.

And indeed, this I believe will be found to be the most proper asylum for them; for the reading of one of them will at any time be as good as a dose of physic, and one of the leaves will at the same time be found as useful.—I shall now pass on to his last and finishing piece,  
which

u See the language of the poem called "The Knave."

which he calls w“ The POSTSCRIPT,” and which indeed crowns up all; for, he first begins

“ Thanks to the gentry that thro’ Cleveland  
“ live,

“ Who frankly *thus subscribe*, who freely give,”

but I suppose he means, “who frankly” *have subscribed* to his book; for as I first remarked, these who have subscribed, he has flattered in the most glaring terms; such, as

[lov’d;”

x“ For candour honour’d, and for *prudence*

but those, who have not subscribed; he has most severely abused, with language; such, as

y“ Destitute of grace!”

z“ Dolts, all, all bereft of sense,”

but his book is a sufficient testimony against him to the contrary; and as I before observed, if the subscribers in general (about Stockton,) had known the author, as well as many non-subscribers (about Stokesley;) they would probably, *all in general*, (by his account,) have been “bereft of sense;”---He adds

a“ Too fond of novelty some rich men praise

“ The air-balloon, on that invention gaze,

“ Till

w Page 245.

x — — line 4.

y — 246, — 12.

z Page 246, line 15.

a — — 245, and the two  
bottom lines, &c.



“Till lately crost, *two* artists headlong fell,”

*Two*,—Why not *twenty*? since more than that number have miscarried in the management of them; and more than *two*, have fallen “shattered by the blow;” but this mistake, I readily excuse; as it has been caused, by the defect of his shattered brains.—He then goes on,

b“ Shall pride, alas ! with folly ruin cause ?”

Yes,—his pride and folly will certainly cause his ruin; since, he has shunned all reason, renounced all wise human laws, chose infernal for divine, and combined blind frenzy with caprice; *all*, in his guilty poems.—He then adds

c“ Alas ! alas ! my natal town is poor, [door,  
“ Want fills the street, need creeps from door to  
“ But *four* kind gentlemen in this whole place,”

From which it appears, that (like Sodom and Gomorrah,) if there had been found *ten* righteous (or *prudent*) people there, he would not have destroyed the reputation of it; but alas ! as there are only *four*, he has doomed all the rest to utter destruction; but how great the contrast, between the decree passed by almighty power on Sodom and Gomorrah,—and the low ambitious malignity, of this base and pitiful condemner of his nonsubscribers.—

The first, shining with unbounded charity,  
D mercy,

mercy and forgiveness, if ten righteous people could have been found there ;—and the last, blazing with indignant malice, hatred and revenge ; lessening even the number of these *prudent* people, (as he calls them,) who might have been found to have been subscribers in Stokesley, if he had not affixed other places of residence to their names,<sup>d</sup> in order that he might have a more plausible plea to abuse the town with a better grace ;—but this is not the first instance of his ingratitude, for when he published his *Roseberry-Toppin*, he abused Stokesley (nearly) in the same manner ; although the principal part of the Subscribers to that work, were the inhabitants of that town ; but as it is his natural disposition to be abusive, so he prides himself much upon it, and fancies that it makes him appear remarkably witty, and that the World looks upon his Satires (as he calls them,) with the same admiration as they view those of a Horace, or a Juvenal ; but could he see into his folly, how basely he would be deceived ; and to his great disappointment, find, that instead of making himself appear abundantly witty, he had made himself appear remarkably foolish.—In some of these specimens of his wit, he calls the gentlemen of Stokesley, f “ wife ridden ;” but they are very happy to find, that the wife ridden husbands in Stokesley, decrease in number ;

as

d Enquire the residence of the 4th Subscriber in page 8:  
 e Page 25, line 4, in that work. | f Page 246, line 16.



as they are very sensibly convinced, it is *one* less since our author left the place.

In his next, he says

g “ The reason I can guess,  
“ Why this dear place seems poor and penny-  
“ A fine balloon of costly *silk* made there, [less:  
“ Gum, *paper*, bandage, fill'd with *sacred* air,”

Pray, how will this sophister make it appear, that a balloon shall be made of silk and paper at the same time ? since it is well known that it must wholly be made, of either one, or the other ; and where can he have imported this *sacred* air from, with which he says it was filled ; unless he had got a supply from some of the Gods, among the other blessings which he was petitioning to be showered down upon this Isle ; for (in the whole art of chymistry) no such preparation is mentioned in any author that I have ever yet read.—Indeed, I have seen balloons made of silk, gummed, and filled with inflammable air ; and others, made of paper, and filled with rarefied air ; but I never till now, heard of one made of “ *Silk*, gum, *paper*, bandage, and filled with *sacred* air,” but as he describes it, flying

h “ Above the clouds, above *the radiant moon*”

It

It must have been a different balloon, and filled with different air to any other that ever was yet launched; for, though I have many times heard of one being above the clouds, yet I never till now, read of one being “above the radiant moon.”—Montgolfier is supposed to have ascended as high as any person ever did, and yet I cannot find that he ever was four miles distant from the surface of the Earth; whereas this balloon (by our author’s account,) is about 240 thousand miles distant, and is “still flying,” and which he says “never must return:” it ought therefore, to confer almost as great an honour on the artists, as these wise productions of our author, which are the “Rare fruit of” *his* “wise head, the offspring of” *his* “brain” will do upon him.

He next adds

[far’d,

m “Thus Otway liv’d, and thus Cervantes  
 “Dire want, contempt, indecent usage, shar’d:  
 “In this vile age new modes of vice succeed,  
 “The great support, reward *each impious deed*,”

Then, am I confident; if the people of Stokesley should recompence this most “impious deed” of our author, with the reward which Otway and Cervantes undeservedly shared,  
 (should

i Page 247, line 4.

k ————— 6.

l ————— 8.

m Page 247, line 9.

n Here he wants to be thought an Otway.



(should he become an inhabitant of the poor-house there, and which is most likely to be his lot, if he should become unable to do his office, or the love of fame make him neglect his business, so as to lose his place,) he would die unpitied ; since he has hitherto, all their  
o“ good deeds with ill requited.”

Now as I know our poet to be p“ pert, snappish,” loquacious, revengeful, malicious, and disdainful of the friendly hint of advising him never to appear in public print again ; I shall, (as he very likely will be fond of blundering on,) conclude with the following parody.--

Rail on, reproachful man, indulge the fit,  
And spew forth malice, nauseous as thy wit ;  
Thy worth, like gold on pills, appears so thin ;  
It scarce conceals thy changeling soul within.  
If *villain, thief, and scoundrel*, such coarse names,  
Are call'd the raptures of poetic flames ;  
The oyster-wenches, shall Parnassus grace,  
And Helicon, to Billingsgate give place.  
Or, if for satire, curses are allow'd,  
And Sternhold's metre, charms th' attentive  
crowd ;  
Then, as a poet, thou art wisely vain,  
And art the chief of all the Grubstreet train ;  
For, of all poems vile, however *nam'd*,  
Thine surely are, the d-mn'dest of the *d-mn'd*.





